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THE MOUNTAIN HOME OF ROSWELL SHURTLEFF.

By MRS. OLIVER BELL BUNCE.



VERYBODY knows Shurtleff's pictures. They are in every exhibition, in many homes, and it is he alone who stands as the great painter of the woods. A connoisseur in art once said, when looking at these landscapes, "Well, if I am not dizzy, I should say those branches are moving. Why, see the rustle of the autumn leaves."

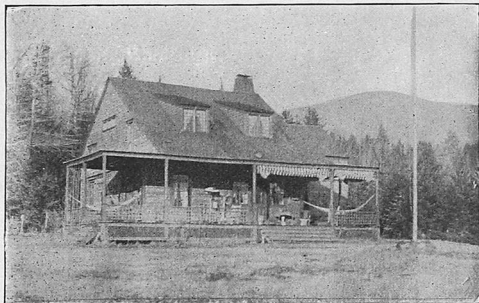
And so, in the heart of the great Adirondacks, in the summer time, lives Roswell Shurtleff, the artist.

Some years ago this clever man made a visit to this picturesque region for the sole purpose of illustrating a book, and so charmed was he by its natural advantages that he resolved to purchase a tract of land and build thereon a summer home."

Having heard that a piece of primeval forest was to be burnt down, to save it, he selected this site, on which now stands his present studio home.

Shirecliffe—for so this cottage is named—is purely an original design of its master. The first story is built of split logs, on which is the bark in all its grey markings. From the lower part the house is shingled up into the very gables. These colors, so well graduated, shade from red into brown, while the woodwork and doors are of dark green, so that it partakes of the tints of the woods.

Some artist friend declared "that the trees surrounding the place turned in the autumn to match the Shurtleff home."

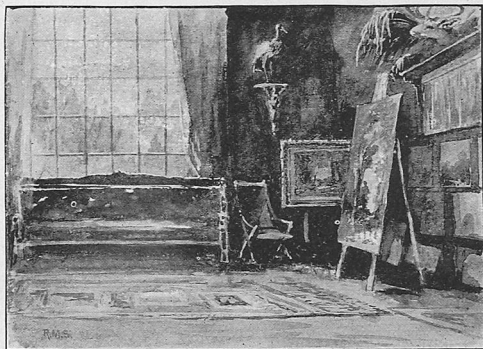


MR. SHURTLEFF'S MOUNTAIN HOME.

This little nest lies in Keene Valley, twenty miles from Lake Champlain, in a notch of the great mountain. "The Giant of the Valley" is directly in front of the house, with scenery so wild, so beautiful, so full of tones and tints that many of the subjects of the artist's finest pictures are within a hundred or two hundred yards of his own front door.

The studio is the large apartment of the place. It is about twenty feet square. In the centre is a huge umbrella which goes up into the pitch of the room—it spreads out sixteen feet—whose handle hangs down, and on which is a lantern that serves as a light for the table below.

The upper part of the walls are covered with a rich burlap in Indian red, while the dado is made of the grey bark of the trees. But, after all, the chimney-piece is in reality the focus of the room, an artistic medley of well-chosen objects. In the centre is a vampire bat from Ceylon, three feet from tip to tip. This animal is suspended by a wire, so when the wind reaches it, it swoops around in an uncanny way. It is set off by swords, guns, snow-shoes, deer-heads and palms, the whole bewildering, but immensely decorative. Of course in this room are all the usual appointments of a well-fitted-up studio, the pictures in process lending



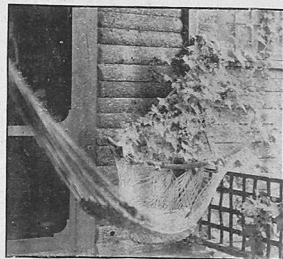
THE STUDIO. FROM THE ARTIST'S OWN SKETCH.

their glorious tones, and filling the eye with the lights and shadows of the woods.

Mr. Shurtleff has generally a half dozen pictures going at once, and, being a painstaking artist, his time is naturally divided in his work. And, to use the artist's own words:—"In painting a bit of the forest I do not always paint literally all that I see, but my one great aim is to put on the canvas the soul of the place at a time when the inspiration seizes me, and, beyond all, to give to my subjects the life in the woods—what the artists call 'values'—which is generally known as an atmosphere. I do not know how other men paint, but I paint as the scene affects me. At what hours do I paint? Sometimes I see an effect early in the morning, and so paint at that time. I have gone out before sunrise to the top of a little mountain, and laid in a sketch there." To paint anything well, this true artist asserts, one must be more or less in it all the time.

And so it is with good cattle painters who are really successful in their art—they spend much time with their cattle.

Mr. Shurtleff affirms "that when a picture is painted at noonday it should be brought in-doors, so the effect of a house-light can be produced. Nature is so confusing that



A CORNER OF THE PIAZZA.

to see what is really needed on a canvas a house-light is absolutely necessary, as one can work only from one to two hours on any picture, and do it well."

This painter of the woods maintains that autumn is the best time for work. If cold, one can put up a tent, heat stones and pile them about, putting the feet on the largest, and so keeping up a good circulation.

On rainy days, when in the Adirondacks, Mr. Shurtleff carries a small sheet, which he doubles over a big umbrella, and then paints for hours without discomfort.

The wide piazza is one of the features of the house. It is well furnished with rugs, chairs, hammocks and small tables. The yellow cushions which show from the front are, in a way, one of the landmarks of the Shurtleff home. It is the tea place, in the afternoons, for all guests and all friends.

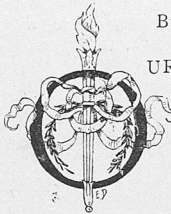
Shirecliffe has now for some years been the show place in Keene Valley, and as many as fifty people are charmingly entertained there a day by the pretty wife of the artist, who go away delighted to have had the opportunity of seeing these artistic wood gems.

Mr. Shurtleff has lately sold one of his great pictures, "The Silent Woods," to the Metropolitan Museum, while another, "The Autumn Woods," has found its way to the Springfield Art Museum.

When in the city, their studio, in Twenty-second Street, is opened to the public on the afternoons of Tuesday and Saturday, where the artist's charming wife bids always a welcome to all. It is an artistic suite of rooms—the centre one being the workshop of this painter of the woods.

DEVELOPMENT OF THE MODERN LAMP.

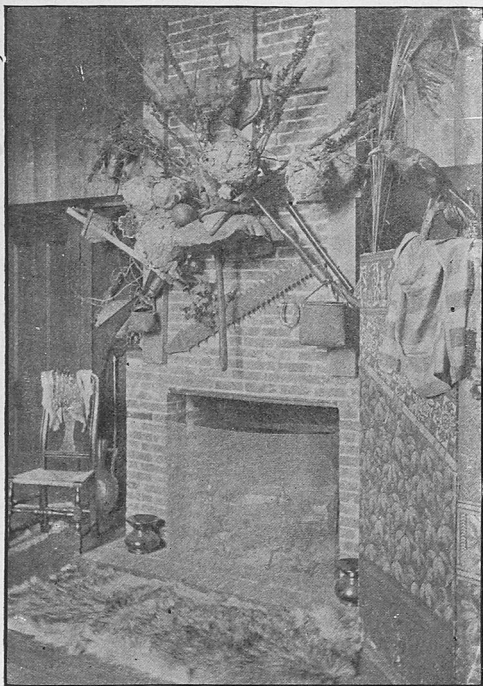
By EDWARD C. WEAVER.



OUR modern lamp has had two eras of its existence—that in which it was fed with a fixed or animal oil or fat, and the present era of mineral oil or kerosene. And I am now reminded that it is food for thought that it was as late as 1853 that a Dr. Brewer, of Pennsylvania, first suggested the use of rock-oil for illuminating. The oil of that time being found in certain natural springs. A year or two more and boring for oil was tried, and now petroleum practically lights the world.

To go back to the beginning of the older era of modern lamps. To begin, in fact, where the old Roman type left off, and were little more than oil chambers with orifices in which an absorbent wick was inserted. The "cruise" used until very late years in the Highlands of Scotland is one of these lamps, a pioneer of the class. As the wick was merely a cord of loosely-plaited material, it burned in an incomplete manner. The admission of air was not sufficient to completely burn the gases generated from the oil, this causing both a smoking of the unconsumed carbon and the emanation of certain acrid gases produced by the distillation of fatty substances. This feature was the first one to impress itself upon the mind of the inventor, and in 1783 M. Leger, of Paris, brought into use the flat wick, which, from its form, gave an increased access of air, and, consequently, a more perfect combustion. It was found, however, after a short use of this form of wick, that there was a great defect in the flat form of flame in that it gives a very meagre light at its ends. Leger remedied this by giving a crescent form to the ribbon wick. Ami Argand, a physician and chemist of Geneva, ingeniously brought the edges of the ribbon wick together, thus forming the tubular wick which bears his name to this day. This was done in 1784. Argand devoted much of his life to the improvement of lamps. While the first tubular wick was quite a success as far as it went, his younger brother, entirely by accident, hit upon the use of a tubular glass chimney to increase the natural draft of the flame-cone. A narrowing of the body of this chimney in close proximity to the flame completed Argand's inventions, this contraction operating to throw the air of the outer draft into the flame. Poor Argand soon became involved with his lamp with one Lange, of Paris, and, to avoid lawsuits and ruin, joined in with him and secured French Letters Patent for a term of fifteen years. But at this time the revolution came on and carried the promising monopoly down into the vortex of general ruin. It may be said that Argand died of a broken heart, for his end was a sad one.

The argand lamp, however, was ushered into the new century with little improvement, if we except the Liverpool button, which came from no one knows where, but was probably first used in that city, as its only heritage is its name. This button is the flat button placed at the top of the inner argand tube, and has for its purpose the deflecting of the air current directly into the flame. It is to be remembered that lamps of this period burned a heavy animal oil, which was thinned somewhat by the heat of the near burning flame. For this reason, it will be seen the flame must needs be close to the surface of the oil, otherwise it would not rise freely in the wick by the capillary attraction. The next step of invention was prompted by this fact.



THE STUDIO MANTELPIECE.